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2013

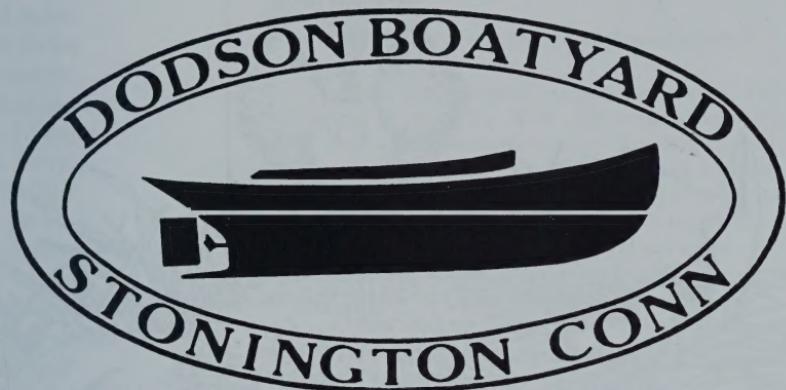


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CONNECTICUT EARLY MUSIC SOCIETY, INC.**LETTER OF WELCOME**

Welcome to our Thirty-first Annual Festival!

This year's Festival explores Leaders and Followers in European music. We know that some composers were blazing trails during their lifetimes: Corelli exercised great influence on string playing during his career and for many years afterward. Vivaldi was greatly celebrated during his lifetime, but fell into obscurity until the mid-twentieth century. Monteverdi revolutionized concepts of combining text and music. J.S. Bach was viewed as old fashioned and out of touch by many people during his lifetime and he had almost no followers.

Our opening concert will feature REBEL, a string ensemble performing music by Corelli, Vivaldi, Handel and Telemann. Sunday afternoon the Festival moves to Hartford's Wadsworth Atheneum with the opportunity to enjoy the Caravaggio Exhibit, as well as to hear a lecture and a concert of music by Gesualdo, Marenzio and Monteverdi.

Our second week opens with *Wayward Sisters*; and music by "braggarts, hotheads, curmudgeons and snobs!" This group won the 2011 Early Music America/Naxos Competition. The second Sunday of the Festival represents a milestone for us as a leader in early music: a presentation of the 12th century liturgical drama *The Play of Daniel*. This important work was first brought to modern life fifty years ago by Noah Greenburg. We

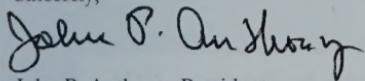
are proud to produce it in Harkness Chapel.

The final week of our Festival opens with a concert of sacred music by François Couperin performed by TENET featuring two outstanding sopranos, Jolle Greenleaf and Molly Quinn. This repertory represents French Baroque spiritual music of the highest order. The finale of our Festival 2013 brings back Ian Watson, harpsichordist, and members of the Handel and Haydn Society to perform music of Vivaldi and his Italian followers. This celebrated group performs at the highest level of excellence and will end the Festival with a bang!

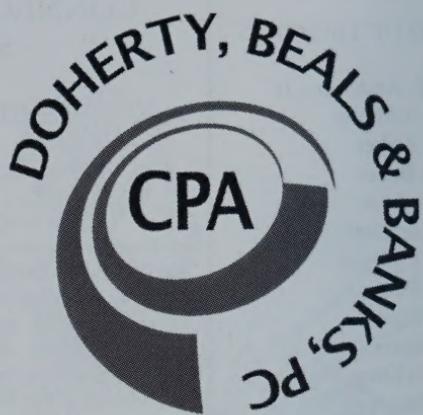
I wish to thank every one of you, our supporters and members of our audience. We could not present this Festival without you. We rely more and more on you to be here for us not only in June, but also throughout the year, responding to our various appeals and attending benefit concerts. We also rely on the generosity of our advertisers to support us at the time of the Festival. We encourage everyone to patronize our advertisers and to thank them for helping make this Festival possible.

I bid you welcome and encourage you to be both a Leader and a Follower throughout the Festival.

Sincerely,



John P. Anthony, President



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ACKNOWLEDGMENTS

The following individuals have given unstintingly of their time and experience on behalf of this year's Festival. We express our deep appreciation for their exceptional cooperation and generosity.

Officers: John Anthony, Wendy Schnur, Priscilla Bolland Wilder, and Archie Swindell

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White

We thank the Bodenwein Public Benevolent Fund for supporting our free public school concert programs and The Kitchings Family Foundation for their continued support.

We also thank those of you who augment your volunteer efforts by obtaining matching funds from your employer. The Connecticut Early Music Festival is a public presentation of the Connecticut Early Music Society, Inc., Box 329, New London, CT 06320. For Festival ticket information, call (860) 439-2787, inquire at the box office at each event, or look on-line at www.ctearlymusic.org.

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FESTIVAL CONCERTS AT A GLANCE

Week One

- | | |
|---------|--|
| June 15 | REBEL presents
<i>Barocco</i> – Musical Treasures of the 17 th and 18 th Centuries |
| June 16 | Connecticut Early Music Ensemble presents
<i>Venit Lumen</i> – Music in the Age of Caravaggio |

Week Two

- | | |
|---------|--|
| June 22 | Wayward Sisters presents
The Naughty List: Music by Braggarts, Hotheads,
Curmudgeons, & Snobs |
| June 23 | Gotham Early Music Scene presents
“The Play of Daniel” |

Week Three

- | | |
|---------|--|
| June 29 | TENET presents
Couperin's <i>Leçons de ténèbres pour le mercredi saint</i> |
| June 30 | Handel and Haydn Society presents
Vivaldi and his Followers |

Please note: Concerts may be recorded for archival and broadcast purposes.
Please minimize any noise during the performances.

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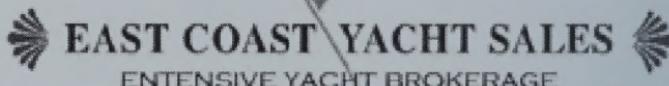
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George J. Jagger

On the Occasion of his 90th Birthday



R E B E LMatthias Maute, *recorder and traverso*Jörg-Michael Schwarz and Karen Marie Marmer, *violins and directors*John Moran, *violoncello*; Dongsok Shin, *harpsichord***BAROCCO****MUSICAL TREASURES OF THE 17TH AND 18TH CENTURIES**

7:30 p.m., Saturday, June 15, 2013

Evans Hall, Connecticut College, New London

Concerto di camera in G minor, TWV 43, g3

Georg Philipp Telemann

Allegro – Siciliana – Bourée – Menuet

(1681–1767)

Sonata sopra la Monica, Op. 8 (1629)

Biagio Marini

(1594–1663)

Sonata sesta, la Vinciolina, Op. 4, No. 6 (1660)

Giovanni Antonio Pandolfi Mealli

(fl. 1660–1669)

Sonata la Foscarina con il tremolo, Op. 1 (1617)

Marini

Sonata quarta, *Sonatae unarum fidium* (1664)

Johann Heinrich Schmelzer

(1620–1680)

Sonata in A Minor, Op. 3, No. 10 (1689)

Arcangelo Corelli

Vivace – Allegro – Adagio – Allegro

(1653–1713)

Quartet in G Major, TWV 43, G2, *Musique de Table* I (1733)

Telemann

Largo – Allegro – Largo –

Vivace-Moderato-Vivace – Grave – Vivace

Intermission

Sonata sesta in D Minor (1725)

Francesco Mancini

Amoroso – Allegro – Largo – Allegro

(1672–1737)

Sonata IV in G Minor (1747)

William Boyce

Gratioso, March: Grave, *Tempo di Gavotta*

(1711–1779)

Concerto da camera in G Major, RV 101

Antonio Vivaldi

Allegro – Largo – Allegro

(1678–1741)

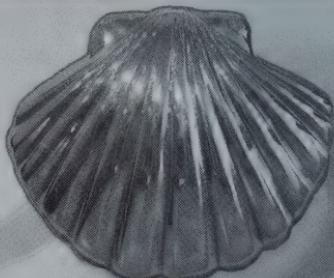
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Connecticut Early Music Ensemble

Lianne Coble, Emily Hindrichs, *sopranos*; Mary Gerbi, Clare McNamara, *altos*
 Matthew Anderson, Owen McIntosh, *tenors*; Brian Church, Paul Guttry, *basses*
 Lisa Rautenberg, *violin*; André O'Neil, *viola da gamba*
 Olav Chris Henriksen, *lute, theorbo*; Eric Rice, *director*

VENIT LUMEN – MUSIC IN THE AGE OF CARAVAGGIO

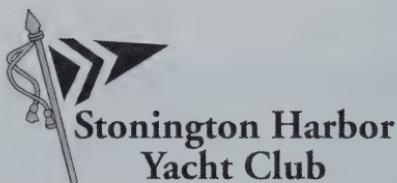
5 p.m., Sunday, June 16, 2013

Morgan Great Hall, Wadsworth Atheneum Museum of Art, Hartford

Cantantibus organis à 4	Luca Marenzio (ca. 1553–1599)
<i>Motectorum pro festis totius anni cum Communi Sanctorum</i> (1585)	
La Orlandina, Sinfonia à 1	Biagio Marini (1594–1663)
Op. 1, No. 3, <i>Affetti musicali</i>	
Venit lumen tuum à 5	Carlo Gesualdo (ca. 1561–1613)
<i>Sacrarum cantionum liber primus</i> (1603)	
Toccata prima in D Minor	Giovanni Girolamo Kapsberger (1580–1651)
<i>Libro IV d'intavolatura di chitarrone</i> (1640)	
Zefiro torna à 2, SV 251	Claudio Monteverdi (1567–1643)
<i>Scherzi musicali</i> (1632)	
Vorrei baciarti à 2, SV 123	Monteverdi
<i>Il settimo libro dei madrigali</i> (1619)	
Preludio; Moresca detta il Mattaccino	Giulio Cesare Barbetta (ca. 1540–ca. 1603)
<i>Intovaltura di liuto</i> (1585)	
Si, ch'io vorrei morire à 5, SV 89	Monteverdi
<i>Il quarto libro dei madrigali</i> (1603)	
Sonata quarta, per il violino per sonar con duo corde	Marini
Op. 8 (1629)	
Io pur respiro à 5	Gesualdo
<i>Madrigali libro sesto</i> (1611)	
Parlo miser o taccio à 3, SV 136	Monteverdi
<i>Il settimo libro dei madrigali</i> (1619)	
Sicut ovis ad occasionem à 6	Gesualdo
<i>Responsoria et alia ad Officium Hebdomadae Sanctae spectantia</i> (1611)	
Laudate Dominum omnes gentes III à 8	Monteverdi
<i>Selva morale et spirituale</i> (1641)	

This program is dedicated to Liz and Harry White for their sustained and generous support of the Connecticut Early Music Society.

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THE NAUGHTY LIST: MUSIC BY BRAGGARTS, HOTHEADS, CURMUDGEONS, AND SNOBS

7:30 p.m., Saturday, June 22, 2013

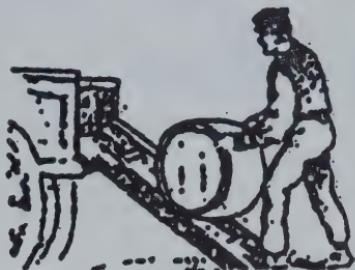
Evans Hall, Connecticut College, New London

Sonata VII in E Minor	Henry Purcell (1659–1695)
[Adagio]	
Canzona	
Largo	
Grave	
Vivace	
Adagio	
Choral with Variations	William Brade (1560–1630)
Follia	Bellerofonte Castaldi (1581–1649)
Sonata prima	Tarquinio Merula (ca. 1594–1665)
Ciaconna	
<i>Intermission</i>	
Suite No. 6 in D Major	Matthew Locke (ca. 1621–1677)
Fantazie	
Courante	
Ayre	
Saraband	
Sonata No. 3 in A Minor	Antonio Vivaldi (1678–1741)
Largo	
Allegro	
Ayres for the Violin: Book 4	Nicola Matteis (fl. 1670–1698)
Grave	
Ground per Fa la Mano	
Sonata duodecima	Dario Castello (ca. 1590–1658)

This program is dedicated to George Avery in appreciation of his sustained generosity
 to the Connecticut Early Music Society.

Kevin Wildes, Proprietor

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THE PLAY OF DANIEL

A Medieval Music Drama from Beauvais

Drew Minter, Jeffrey Johnson, *Stage Directors*
Mary Anne Ballard, *Music Director*

Produced by Gotham Early Music Scene
Gene Murrow, *Executive Director*

Stephen Dobay, *Set Design*
Sasha Richter, *Costume Design*
Brian Barnett, *Lighting Design*

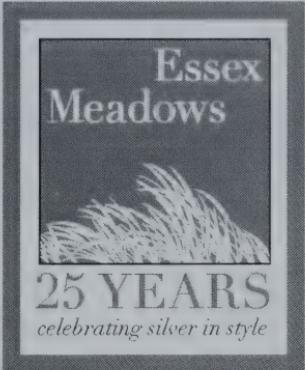
DRAMATIS PERSONÆ

Belshazzar/Habakuk	Peter Walker
Daniel	James Ruff
Darius	Jose Lemos
Magus I/Soldier I/Lion II	Peter Stewart
Magus II/ Soldier II	Jeffrey Johnson
Prince I	Christopher Preston Thompson
Prince II/Envious Counselor I	Scott Mello
Prince III/Envious Counselor II	Sorab Wadia
Queen/Habakuk's Angel	Sarah Pillow
Satrap I/Angelus (with sword)	Melissa Fogarty
Satrap II	Amaranta Viera
Satrap III/Lion I	Sarah Gallogly
Satrap IV/Medieval Lute	Amy Bartram
Harp	Marcia Young
Rebec/Vielle	Dongmyung Ahn
Medieval Lute/Gittern/Psaltery	Mark Rimple
Percussion	Rex Benincasa
Recorder/Shawm	Daphna Mor
Recorder/Shawm	Rachel Begley

This program is dedicated to Chip and Mary Anderson in appreciation of their sustained generosity to the Connecticut Early Music Society.

The tour of the GEMS productions of The Play of Daniel is supported in part by a grant from the National Endowment for the Arts.





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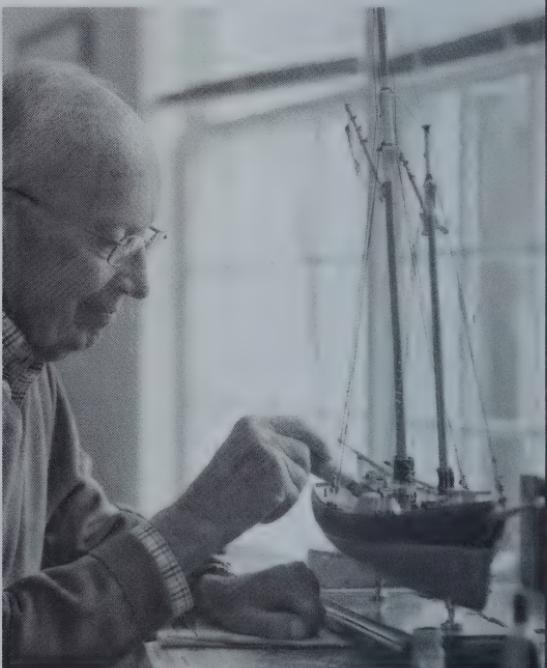
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Amherst Early Music Festival 2013

Concerts in July

Connecticut College, New London CT



Tuesday, 7.9 7:30 p.m. **Encore!** Flanders Recorder Quartet celebrates their 25th anniversary season with a concert full of surprises. Repertoire ranges from 1100 to 2013, and includes pieces from FRQ's latest CD "Encore".

Thursday, 7.11 7:30 p.m. **Sweeter than Roses: Music of the Baroque Heard in England** Purcell, Handel, and imported repertoire that would have been heard in London. Julianne Baird, Stanley Ritchie, Arthur Haas, and others.

Friday, 7.12 8:00 p.m. **The Fairy Queen** Staged opera by Henry Purcell based on Shakespeare's "Midsummer Night's Dream." With AEMF student singers, dancers, and orchestra. Drew Minter, director; Gary Thor Wedow, music director.

7.13-7.14 Music & Instrument Exhibition Early instrument makers and dealers, music publishers, and organizations. Free. Saturday 10:00 a.m. to 5:00 p.m., Sunday 10:00 a.m. to 7:00 p.m. Harris Refectory, 2nd floor.

Saturday, 7.13 7:30 p.m. **Practicall Musicke** Hear many top early music performers in one evening. Expect the unexpected! Medieval to Baroque English music, performed by AEMF faculty.

Tuesday, 7.16 7:30 p.m. **Curious Musicke: the Eccentric Art of the English Consort** Sonnambula performs Byrd, Lawes, and Purcell.

Thursday, 7.18 7:30 p.m. **The Dreaming Spires** Choral, minstrel and wind band traditions of 16th century Oxford, England. Mary Springfels and friends.

Friday, 7.19 7:30 p.m. **Every Man in His Humor** A pageant of temperaments in English lute song. A staged entertainment about human temperament and the humors in the age of Shakespeare. Music by Dowland, Campion, and Jones. Grant Herreid, director.

Saturday, 7.20 7:30 p.m. **Practicall Musicke** Hear many top early music performers in one evening. Expect the unexpected! Medieval to Baroque English music, performed by AEMF faculty.

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TENET

Jolle Greenleaf, Molly Quinn, *sopranos*
Emily Walhout, *viola da gamba*; Jeffrey Grossman, *organ*
Jolle Greenleaf, *artistic director*

FRANÇOIS COUPERIN'S
LEÇONS DE TÉNÈBRES POUR LE MERCREDI SAINT

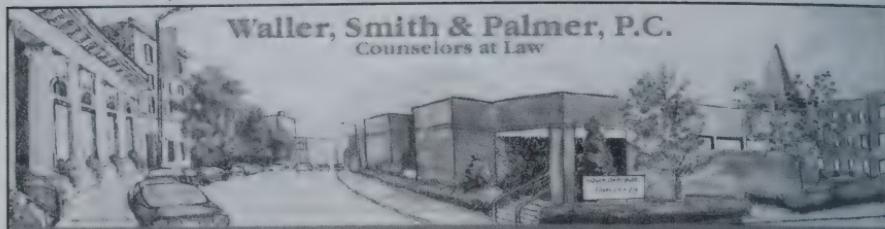
7:30 p.m., Saturday, June 29, 2013
Christ the King Church, Old Lyme, Connecticut

<i>Ad te clamamus</i>	Peeter Cornet (ca. 1575–1633)
<i>Première leçon</i>	François Couperin (1668–1733)
<i>Pro Fine</i>	Cornet
<i>Seconde leçon</i>	Couperin
<i>Prelude in D Minor</i>	Le Sieur de Machy (fl. late 17 th century)
<i>Troisième leçon</i>	Couperin

This program is dedicated to Ruth Ann and Steve Heller for their sustained
and generous support of the Connecticut Early Music Society.

Connecticut Early Music Society

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Connecticut Early Music Festival

Vivaldi and His Followers Notes on the Program



HARRY CHRISTOPHERS
Artistic Director

Today Antonio Vivaldi (1678–1741) is one of the most recognized names in the pantheon of Baroque composers, but he had been largely forgotten by the last quarter of the eighteenth century. His influence on his contemporaries was considerable, however, and it was this influence that led to his rediscovery. Another previously obscure composer of the period, J. S. Bach, had copied concerti by Vivaldi in order to digest the latest Italian styles, and it was this fact that prompted scholars to seek additional sources of Vivaldi's music. By the earliest years of twentieth century, musicologists understood Vivaldi's role in the codification of the concerto, and by 1950, the composer's most famous four programmatic violin concerti, dubbed *Le quattro stagioni* (*The Four Seasons*) had been recorded and were in wide circulation.

Vivaldi's influence was due in large part to his enormous compositional output, which was in turn related to the circumstances of his life and employment. His father, Giovanni Battista, was a violinist at Saint Mark's Basilica in Venice and seems to have been a composer as well (at least one opera is attributed to "G. B. Vivaldi"). Giovanni appears to have nurtured his son's musical interests: Antonio regularly substituted for his father at Saint Mark's, and the two violinists were frequent collaborators. Giovanni even seems to have served as Antonio's copyist. In 1703, Antonio became *maestro di violino* at the *Pio Ospedale della Pietà*, an orphanage for girls that offered musical instruction. It was for this institution that Vivaldi produced most of his 500 concerti for performance by the girls of the *Pietà* (around 140 payments to him for concerti are documented, but there were certainly many more composed specifically for the institution). The ingenuity and variety of his output were doubtless spurred by the fact that he was engaged in composing in this genre nearly all the time. Even when he traveled, beginning in 1718, to promote his operas, he was obliged to compose concerti and mail them to the *Pietà*.

Though the instrumental concerto had been established by Arcangelo Corelli and other seventeenth-century Italian masters, it was Vivaldi who helped codify it as a mature genre, and it is the composer's influence in this area that today's program explores. The concerto alternates a large ensemble of strings with either one soloist or a small group of soloists (in which case it is known as a concerto grosso), and Vivaldi excelled at composing both types. The alternation largely consists of virtuosic solo passages and material played by the entire ensemble (called *ripieno*, Italian for "replenished"). When the *ripieno* material has a consistent theme, as it often does, it is known as a *ritornello* ("return" or "refrain"). Vivaldi used ritornello forms consistently in his concerti, and he was the first composer to integrate thematic material from the *ripieno* sections into the solo material, a procedure adopted by many other composers.

The Sinfonia, essentially an operatic overture with a fast-slow-fast formal structure, is often likened to a concerto without soloists; Vivaldi's Sinfonia *Il coro delle Muse* is one such work. The Concerto for Two Cellos in G Minor, RV 531, is a particularly celebrated double concerto, and the Concerto in B Minor for Four Violins demonstrates Vivaldi's deep knowledge of violin articulation: though the solo violins toss similar figures back and forth, they often do so in different ways. Francesco Durante (1684–1755) was a Neapolitan teacher and composer, primarily but not exclusively of church music. His Concerto in A Major demonstrates how completely many of Vivaldi's procedures were assimilated by his Italian contemporaries, even those who were not nearly as prolific. Charles Avison (1709–1770) was the most important concerto composer in eighteenth-century England; his Concerto Grosso No. 6 in D Major is based on harpsichord works by Scarlatti, but nevertheless also betrays Vivaldi's far-flung influence. Also active in England, Francesco Geminiani (1687–1762) was a violin virtuoso. His Concerto Grosso in D Minor is based on *La Follia*, a song that served as a structural basis for numerous variation-scheme compositions in the late seventeenth and eighteenth centuries. This work completes a kind of historical circle, since it is based on a similar set of variations by Corelli, Vivaldi's forerunner as the foremost composer of the concerto.

—Eric Rice

The Handel and Haydn Society

Ian Watson, *director and harpsichord*

VIVALDI AND HIS FOLLOWERS

4 p.m., Sunday, June 30, 2013

Evans Hall, Connecticut College, New London

Sinfonia Il coro delle Muse, RV149

Antonio Vivaldi (1678–1741)

Allegro molto

Andante

Allegro

Concerto Grosso No. 6 in D Major, after Scarlatti Charles Avison (1709–1770)

Largo

Con furia

Adagio

Vivacemente

Sonata for Violin and Bassoon Continuo in A Major, Op. 2, No. 2, RV 31

Vivaldi

Preludio a capriccio – Presto

Corrente – Allegro

Adagio

Giga – Allegro

Concerto for Two Cellos in G Minor, RV 531

Vivaldi

Allegro

Largo

Allegro

Guy Fishman, Sarah Freiberg, *cellos*

Intermission

Concerto in B Minor for Four Violins, RV580

Vivaldi

Allegro

Largo

Allegro

Aisslinn Nosky, Abigail Karr, Christina Day Martinson, Susanna Ogata, *violins*

Concerto V in A Major

Francesco Durante (1684–1755)

Presto

Largo

Allegro

Concerto Grosso in D Minor, La Follia

Francesco Geminiani (1687–1762)

The Handel and Haydn Society

Harry Christophers, *Artistic Director*

VIOLIN I

Aisslinn Nosky†
Krista Buckland Reisner
Abigail Karr
Katherine Winterstein

VIOLIN II

Christina Day Martinson*
Susanna Ogata
Jesse Irons
Liv Heym

VIOLA

Jenny Stirling*
Anne Black

VIOLONCELLO

Guy Fishman*
Sarah Freiberg

BASS

Douglas Balliett

HARPSICHORD

Ian Watson

† Concertmaster

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ARTIST BIOGRAPHIES



DONGMYUNG AHN (Rebec, Vielle, *The Play of Daniel*) has performed with the New York Collegium, Apollo's Fire, and the Bach Ensemble under Joshua Rifkin. Since moving to New York, she has also performed with Concert Royal, Early Music New York, at BAM, the Clarion Music Society, and Sinfonia New York. She has served as concertmaster for the Greenwich Music Festival's productions of Purcell's *Dido and Aeneas*, Handel's *Ode for the Birthday of Queen Anne*, and Monteverdi's *Il ritorno d'Ulisse in patria*. Dongmyung is currently pursuing a Ph.D. in musicology at the Graduate Center, CUNY.



MATTHEW ANDERSON (Tenor, CEM Ensemble) has been praised for the warm tenor voice and polished musicality he brings to oratorio, opera, and musical theater. An accomplished interpreter of the music of Bach, he sings regularly as a soloist in Boston's renowned Emmanuel Music Bach Cantata Series. He has appeared as a soloist at the Aldeburgh Festival and the Carmel Bach Festival, where he was featured as a 2010 Virginia Best Adams Fellow and a 2011 festival soloist in the St. John Passion. Anderson is a two-time prizewinner in the American Bach Society Competition and winner of the second prize in the Oratorio Society of New York Solo Competition.



MARY ANNE BALLARD (Music Director, *The Play of Daniel*) performs music from the Middle Ages to the Baroque. In the 1970s, she toured with *Le Jeu de Robin et Marion* and mounted *The Play of Daniel* with her Collegium Musicum at the University of Pennsylvania. She has recorded the music of Purcell, Jenkins, and Lawes with the Oberlin Consort of Viols and now tours and records with the Baltimore Consort (CDs of English, Scottish, and French Renaissance and traditional music) and with Galileo's Daughters. In 2012, she created a program "All that was Good of Its Kind" for *Soundscapes of Jefferson's America* at Monticello. Ms. Ballard has taught viol and directed early music at Penn, Princeton, the Peabody Conservatory, and at Oberlin's summer Baroque Performance Institute.



DOUGLAS BALLIETT (Double Bass, Handel and Haydn Society) maintains a prolific career spanning classical performance, composition, rap, rock, spoken word, period performance, and conducting. As a bassist, he has performed with Alarm Will Sound, Ensemble Modern and Ensemble Modern Orchestra, San Antonio Symphony, and Metropolis Ensemble. He has earned fellowships at Tanglewood, Aspen, National Orchestral Institute, National Repertory Orchestra, and the Lucerne Festival Academy. Doug's compositions have garnered several awards, including prizes in the Frederick Delius Competition, the Leonard Bernstein Scholarship, and Harvard's first annual Artist Development Grant. His hip-hop project *The Oracle Hysterical* was recently the featured composer-in-residence event at the Lucerne Festival, where Doug and his collaborators presented an evening of Grimm songs and a new hip-hopera based on Herman Melville's *Billy Budd*. In 2010, he composed, produced, and conducted his popera seria *Lucretia*, recently revived at New York University. Doug graduated from Harvard University in 2007 with high honors and received a master's degree at Juilliard in Historical Performance in 2012. As part of his Academy program, he teaches in the Bronx at MS 244, The New School for Leadership and the Arts.

BRIAN BARNETT (Lighting Design, *The Play of Daniel*) has designed lighting for everything from private residences and corporate events to drama, musical theater, and opera. He designed the lighting for the 2008 *Play of Daniel* at The Cloisters, *The Mikado*, *Crazy for You*, *Sound of Music*, *Jekyll and Hyde*, and *Don Giovanni*. He has assisted designers all over the United States. He is a graduate of the University of Cincinnati, CCM, and is a proud member of USA 829.



AMY BARTRAM (Satrap/Medieval Lute, *The Play of Daniel*) gives recitals of seventeenth-century repertoire with lutenist Ekko Jennings and has been a soloist in numerous oratorios. Her solo recordings of contemporary art songs and sixteenth-century French songs are available on iTunes and Amazon. She has sung with Clarion Choir, Musica Sacra, and Vox, among others. Founder and director of the medieval ensemble Machicoti, Amy has studied medieval performance practice with Benjamin Bagby and lute with Pat O'Brien and Crawford Young. amybartram.com.



RACHEL BEGLEY (Recorder, *The Play of Daniel*) performs both as a soloist and with ensembles across North America, and she has been hailed for her virtuosic and sensitive playing on both recorders and historical bassoons. Recent engagements include Boston Early Music Festival, Early Music New York, Fire & Folly, Mercury, Symphonie des Dragons, Sonnambula, and the Utrecht Early Music Festival Fringe. In addition to her work in early music, she has premiered solo works for recorder by such luminaries as Leonard Bernstein and Joan Tower. She holds a Doctor of Musical Arts in recorder and early music from Stony Brook University and teaches at festivals, workshops, universities and conservatories in both the U.S. and Europe.



REX BENINCASA (Percussion, *The Play of Daniel*) has been a freelance drummer and world music percussionist in New York City since 1978, with hundreds of television, radio, and commercial recordings and appearances on Broadway. He has performed with The New Music Consort, Apollo's Fire, Ensemble Caprice, Alba Consort, Ivory Consort, Angelica, Zig Zag Quartet, Flamenco Latino, Carlota Santana Spanish Dance, Zorongo Flamenco Dance, Pilar Rioja, Amanecer Flamenco Progressivo, and Merce Cunningham. Recordings: Karen Mason, Andrea Marcovicci, Craig Rubano, Shelly Markham, Foday Musa

Suso, Philip Glass, *Sesame Street*, and NFL Films.



ANNE BLACK (Viola, Handel and Haydn Society) enjoys a multi-faceted career as a musician and visual artist. In addition to performing with H&H, she appears regularly with Boston Baroque and the Aston Magna Festival. She performed with violinist Daniel Stepner using Mozart's own instruments in a special program at WGBH, Boston, last June. She was founding violist of the Mannheim Quartet, which recorded for Titanic Records, and has performed extensively with the Boston Pops Esplanade Orchestra, the Boston Symphony and Boston Pops as an extra violist, and the Pro Arte Chamber Orchestra and Cantata Singers Orchestra as principal violist. A champion of contemporary music, Ms. Black is violist of Dinosaur Annex Music Ensemble and appears frequently with Collage New Music, including a performance on Collage's Grammy-nominated recording of John Harbison's *Mottetti di Montale*. A prize-winning photographer and artist in multiple media, she has been a resident artist at the Arlington Center for the Arts since 2004. Her work can be seen at www.CapriccioArts.com.



Baritone BRIAN CHURCH (CEM Ensemble) enjoys a varied career in the Boston music scene. He performed works by Beat Furrer and Helmut Lachenmann with the Sound Icon Chamber Orchestra, the solo quartet version of David Lang's *Little Match Girl Passion* with Boston Modern Orchestra Project (BMOP), and Christian Wolff's *Exception to the Rule* with Callithumpian Consort. Working with Guerilla Opera, he has premiered roles such as Joe Biden and Joe the Plumber in *Say It Ain't So, Joe* by Curtis Hughes. His performance of Peter Maxwell Davies's *8 Songs for a Mad King* with Collage New Music was selected as "Most Exciting Contemporary Concert" by *The Boston Phoenix* in 2009. Church is a longtime member and soloist with the Cantata Singers and the Choir at King's Chapel. He also has performed, recorded, and toured with Exsultemus and is featured on the group's debut CD titled *O rex orbis*. An accomplished bassist, he played, recorded and toured for eleven years with the avant-noise punk band Tristan da Cunha. He is currently recording his first solo album of original material.



With a voice of “melting, devotional sweetness” (*The New York Times*), LIANNE COBLE (Soprano, CEM Ensemble) is a sought-after concert, opera, and chamber music artist. Recent performances include Strauss’s *Vier letzte Lieder* with the Wheeling Symphony and critically-acclaimed solo engagements in Handel’s *Messiah* with St. Thomas Church Fifth Avenue and the Dallas Bach Society. She performed Clerambault’s dramatic cantata *Orphée* with Concert Royal at the 92nd Street Y and returned to Apollo’s Fire as the First Lady and Papagena in its production of Mozart’s *The Magic Flute*. She made her Carnegie Hall debut in 2009 as the soloist in Haydn’s *Kleine Orgelmesse* and John Rutter’s *Mass for the Children*; she has since returned to solo in the Mozart and Rutter *Requiems*, Vaughan Williams’s *Hodie*, and Brahms’s *Ein deutsches Requiem*. She has had leading roles at Syracuse Opera and the Ash Lawn Opera Festival, among others. Ms. Coble is currently on the rosters of the elite vocal ensembles Musica Sacra, The Clarion Music Society, and Ensemble Origo. She is also a member of the extra chorus of the Metropolitan Opera.

STEPHEN DOBAY (Set Design, *The Play of Daniel*) has many opera credits, including *The Italian Girl in Algiers*, *Don Pasquale*, *Merry Wives of Windsor* (Boston Midsummer Opera), *A Midsummer Night's Dream*, *Four Note Opera*, *Der Zauber*, *L'Incoronazione di Poppea*, *L'heure Espagnole* (OperaHub), and *Ramelia* (Juventas). Theater credits include David Cromer’s *Our Town* (Huntington and the Broad Stage), *A Loss of Roses* (Arkansas Rep), *Bus Stop* (Olney Theatre), *Dublin by Lamplight* (McCarter), *Long Day's Journey into Night* (York Shakespeare), *Holy Crap* (La MaMa), *A Hard Wall at High Speed*, *The Pillowman* (APAC), *Romeo and Juliet*, *A Streetcar Named Desire*, *The Seagull* (Columbia Stages), and *Hedwig and the Angry Inch* (3STC). He has worked as an assistant on the Broadway productions of *Peter and the Starcatcher*, *Lystratata Jones*, and *Wonderland*.



GUY FISHMAN (Principal Violoncello, Handel and Haydn Society) joined H&H in 2002 as the group’s youngest principal player. There followed appearances in the United States and Europe, performing in recital and with Boston Baroque, Querelle des Bouffons, Arcadia Players, Apollo’s Fire, Emmanuel Music, and the Boston Museum Trio, as well as with the Albany and Springfield Symphonies, the Orchestra of St. Luke’s, and the Mark Morris Dance Group, among others. Mr. Fishman has appeared with Dawn Upshaw, Gil Kalish, Mark Peskanov, Daniel Stepner, and Natalie Merchant in recital, and he has performed at prestigious summer festivals. He started playing the cello at age twelve, and at sixteen began his baccalaureate studies with David Soyer at the Manhattan School of Music. He is a doctoral candidate at New England Conservatory, where he studied with Laurence Lesser. In addition, he is a Fulbright Fellow and worked with famed Dutch cellist Anner Bylsma in Amsterdam. He has recorded for the Centaur, Coro, Telarc, Titanic, and Newport Classics labels. He plays a rare cello made in Rome in 1704 by David Tecchler.



Soprano MELISSA FOGARTY (Satrap/Angel, *The Play of Daniel*) has an active and versatile career. Her early music credits include appearances with New York Collegium, Seattle Baroque, Concert Royal, and ARTEK. She is a member of Pomerium and the Choir of Saint Luke in the Fields. Melissa has premiered works by David Del Tredici, Yehudi Wyner, and John King, among others. As the vocalist in Metropolitan Klezmer and Isle of Klezbos, she can be seen as a regular guest on the Klezmer Brunch Series at City Winery.



SARAH FREIBERG (Cello, Handel and Haydn Society) is principal cellist of Boston Baroque and a tenured member of the Handel and Haydn Society. She has performed with the New York Collegium, Philharmonia Baroque Orchestra (San Francisco), Portland Baroque (Oregon), Seattle Baroque, the Boston Early Music Festival, and Arion (Montreal). As a corresponding editor for STRINGS magazine, she has contributed dozens of articles and reviews.

Ms. Freiberg edited the long-forgotten Guerini cello sonatas for both PRB Productions and Broude Brothers, and recorded both Guerini and Laurenti cello sonatas for Centaur. She teaches in the Historical Performance Department at Boston University and is Chair of Strings and Chamber Music at the Powers Music School in Belmont, Massachusetts. She received her D.M.A. and M.M. degrees from Stony Brook University and holds degrees from the San Francisco Conservatory, Brown University, and the Mozarteum in Salzburg, Austria. Ms. Freiberg can be heard on numerous recordings, including as soloist on the Boston Baroque CD of works by Vivaldi and Geminiani.
www.sarahfreiberg.com

SARAH JAMISON GALLOGLY (*Satrap/Lion, The Play of Daniel*) has been featured as a singer and dancer in operas with Musica Nuova, Amherst Early Music, and the New York Continuo Collective, and in children's and summer concerts with the Philadelphia Orchestra. As a soloist with Ex Umbris, Polyhymnia, and other chamber groups, she has sung music from the twelfth to the twenty-first centuries. She has performed with the New York Baroque Dance Company and at the Boston Early Music Festival, and sings at the Church of the Resurrection in Manhattan.



Mezzo-soprano MARY GERBI (Alto, CEM Ensemble) sings repertoire that ranges from medieval chant to new music premieres. She has been praised for her “earthy tone and crisp diction” (Boston Musical Intelligencer) and for “project[ing] emotion with easy power” (Boston Globe). She made her solo debuts with both Emmanuel Music and the Handel and Haydn Society last season, singing selections from Bach’s *Christmas Oratorio*. She’s appeared on BMOP’s concert series performing David Lang’s *The Little Match Girl Passion* “with outstanding sensitivity and skill” (Boston Classical Review).

She is a founding member of Cut Circle, which recently released a double CD of polyphony by Josquin des Prez and his contemporaries. Please visit www.marygerbi.com for more information.



Hailed as a “golden soprano” and called “a major force in the New York early music scene” by *The New York Times*, JOLLE GREENLEAF (Artistic Director and Soprano, TENET) is one of the leading voices in the field. She is a much sought-after soloist in music by Bach, Buxtehude, Handel, Purcell and, most notably, Claudio Monteverdi. Her performances have earned raves from the *Oregonian* (“[Greenleaf] sang with purity an beguiling naturalness”), and *The New York Times*, which called her “An exciting soprano soloist...beautifully accurate and stylish....”

As artistic director of TENET, Ms. Greenleaf creates diverse programs and both directs and sings in performances of repertoire spanning the Middle Ages to the present day. TENET’s programming has been lauded by *The New York Times* as “smart, varied and not entirely early.”



JEFFREY GROSSMAN (Organ, TENET) frequently performs as a harpsichordist, pianist, and conductor. Acclaimed for his musicality, he has been praised as a “sensitive and fluent accompanist” of “flair and conviction” in *Fanfare* magazine. A native of Detroit, Michigan, he holds degrees from Harvard College, The Juilliard School, and Carnegie Mellon University. He performs with numerous groups in the New York metropolitan area, including the Sebastian Chamber Players, PHOENIXtail, the Bach Vespers Players at Holy Trinity Lutheran Church, and Fire & Folly. He also tours parts of the rural United States with artists of the Piatigorsky Foundation. He can be heard on the Gothic, Naxos, Albany, Métier, and MSR Classics record labels. He currently resides in New York City.



Bass-baritone PAUL GUTTRY (Bass, CEM Ensemble) enjoys the variety of opera, oratorio, and a specialization in early music. A former member of Chanticleer, he has performed throughout the U.S. and internationally with Sequentia, the Boston Camerata, and New York’s Ensemble for Early Music. A founding member of the Renaissance choir Blue Heron, he has also appeared in and around Boston as soloist with Emmanuel Music, the Handel and Haydn Society, the Boston Early

Music Festival, the Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Boston Revels, Collage, the Boston Modern Orchestra Project, and Intermezzo, with whom he just appeared as the Father in Britten's *The Prodigal Son*. In addition to Emmanuel's Bach CDs, he can be heard on recordings of medieval music by Sequentia, Kurt Weill's *Johnny Johnson* and French *airs de cour* with the Boston Camerata, and on all the recordings of Blue Heron.

HANDEL AND HAYDN SOCIETY (H&H) is a professional period instrument orchestra and chorus and an internationally recognized leader in the field of historically informed performance. Founded in Boston in 1815, H&H is the oldest continuously-performing arts organization in the United States. It gave the American premieres of Handel's *Messiah* (1818), Haydn's *The Creation* (1819), Verdi's *Requiem* (1878), and Bach's *St. Matthew Passion* (1879). Today, under Artistic Director Harry Christophers' leadership, Handel and Haydn is committed to its mission to perform Baroque and Classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible. The Society's recording of Sir John Tavener's *Lamentations and Praises* won a 2003 Grammy Award, and two of its recordings, *All is Bright and Peace*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. In September 2010, H&H released its first collaboration with Christophers, *Mozart Mass in C Minor*, on the CORO label—the first in a series of live commercial recordings leading to H&H's Bicentennial in 2015.



OLAV CHRIS HENRIKSEN (Lute, Theorbo, CEM Ensemble), acclaimed throughout Europe and North America as a soloist on lute, theorbo and early guitars, is a much sought-after ensemble player, performing and recording with the Boston Camerata, Handel and Haydn Society, the Waverly Consort, Boston Baroque, Emmanuel Music, Ensemble Chaconne, and Musicians of the Old Post Road, among others. Mr. Henriksen's recent performances include appearances at the Library of Congress and the National Gallery in London. His new solo recording, "Guitar of the North," is on the Centaur label. He teaches

at The Boston Conservatory and the University of Southern Maine. The Boston Herald praised his playing of Dowland and Kapsberger, saying, "Henriksen was able to dazzle with his virtuosity in the fantastical figurings of John Dowland's solo Fantasy for lute and Kapsperger's similarly brilliant *Toccata Prima*." For his appearance with the CEM Ensemble, he performs on a 14-course theorbo by Jacob van de Geest, Vevey 1973, after Venere, and a 10-course lute by Michael Lowe, Oxford 1979, after Tieffenbrucker.



LIV HEYM (Violin, Handel and Haydn), whose playing has been described as "elegant and sensual, stylishly wild" by *The New Yorker*, performs on both the modern and the Baroque violin. In 2011, Liv joined the European Union Baroque Orchestra and the Orchestra of the Age of Enlightenment Apprenticeship Scheme working under the direction of Simon Rattle, Laurence Cummings, and Roger Norrington. Previous seasons include performances and recordings with Trinity Baroque Orchestra under Robert Mealy and Julian Wachner as well as a tour to Moscow with the Mark Morris Dance Group. Ms. Heim holds degrees in music education and performance on modern violin from the Hochschule für Musik Detmold and a Master's in Historical Performance from The Juilliard School. She is member of several New York-based Baroque ensembles such as The Clarion Orchestra and a founding member of Waits Trio, Uncommon Temperament, and Siren Baroque. Equally fascinated by contemporary music, Liv performed among others with new music ensemble Lunatics at Large during their 2010 season. She is currently creating her own concert series called "Music in Dialogue" in New York City.

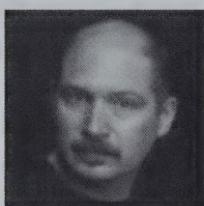


EMILY HINDRICHES (Soprano, CEM Ensemble) is emerging as one of the important coloratura sopranos of our time. Her chilling interpretation of the Queen of the Night has taken her to debuts with English National Opera, Oper Frankfurt, Seattle Opera, the Saarländisches Staatstheater Saarbrücken, and the Badisches Staatstheater Karlsruhe. Last season, she made role debuts as Anne Trulove in *The Rake's Progress* with Opéra Théâtre de St. Etienne, Konstanze in

Die Entführung aus dem Serail with the Connecticut Early Music Festival, and Micaëla in *Carmen* with the Carolina Master Chorale. Next season, she joins the ensemble of the Badisches Staatstheater Karlsruhe, singing Oscar in *Un Ballo in Maschera*, Costanza in *Riccardo Primo* for the 2014 Händel Festspiele, Feu/Princesse/Rossignol in Ravel's *L'Enfant et les Sortilèges*, and the title role in Stravinsky's *Le Rossignol*. Hindrichs is also the general editor of the Aldeburgh *Mamelles*, Benjamin Britten's historic 1958 two-piano arrangement of Poulenc's *Les Mamelles de Tirésias* for the Aldeburgh Festival.



Born in Berlin, Vermont, JESSE IRONS (Violin, Handel and Haydn) received undergraduate and graduate degrees from Baltimore's Peabody Conservatory, serving as graduate assistant in chamber music before moving to Boston to enroll at the New England Conservatory. His teachers have included Pamela Frank and Nicholas Kitchen. He is a member of the chamber orchestra A Far Cry and co-founded the Rivendell String Quartet, which toured the United States, Kazakhstan, Kyrgyzstan, and Singapore. He participated in a workshop on the music and traditions of the Silk Road, culminating in multiple performances with Yo-Yo Ma at Carnegie Hall, and has also worked with an experimental jazz string quartet and with a string quartet transcribing, reinventing, and performing music from Asia for a Marco Polo-themed school presentation program. He recently appeared at Carnegie Hall with the Tres Americas Ensemble.



JEFFREY JOHNSON (Magus/Soldier/Lion, Stage Director, *The Play of Daniel*) has performed on Broadway, Off-Broadway, in regional theatre, and at opera houses and music festivals around the world. He is a founding member of the vocal ensemble Lionheart and regularly performs with Pomerium and Voices of Ascension. Notable recent personal performances include the Getty Museum, Steve Reich's *The Cave* at Lincoln Center, Philip Glass's *Einstein on the Beach* at Carnegie Hall, and Ann Hamilton's *The Event of a Thread* at the Park Avenue Armory. Additionally, he is the director of the LIU Post Madrigal Singers from Long Island University and is in the doctoral program at Teachers College, Columbia University.



ABIGAIL KARR (Violin, Handel and Haydn) is a violinist living and working in New York City. She is also the founder and director of Gretchen's Muse, a chamber ensemble dedicated to bringing the music of the eighteenth century to life through exciting, historically-informed performances. A native of Boston, Abigail received Bachelor and Master of Music degrees at Rice University's Shepherd School of Music, studying violin with the late Sergiu Luca. She appears with many ensembles on modern and historical violin, including Trinity Baroque Orchestra of Manhattan, and serves as concertmaster of the Arcadia Players of Northampton, MA. An active chamber musician noted for the "focused direction" she brings to performances, she is a founding member of the Arcturus Chamber Ensemble, Boston Hausmusik, and the Rosetta String Trio, which, in addition to its commitment to historical performance, has commissioned and premiered three new works for string trio. Her solo and chamber music performances have drawn praise from such publications as *The New York Times* and *The Boston Musical Intelligencer*. She recently completed studies in Baroque violin at The Juilliard School.



JOSÉ LEMOS (Darius, *The Play of Daniel*) is internationally noted for his concert and opera performances. Since receiving the First Prize in the 2003 International Baroque Singing Competition of Chimay in Belgium, he has performed with some of America's and Europe's leading conductors, ensembles, and opera houses, such as Zürich Opernhaus, Teatro Real de Madrid, Théâtre des Champs Élysées in Paris, Royal Festival Hall and Barbican Hall in London, and Carnegie Hall and Avery Fisher Hall in New York. He has sung under the batons of William Christie, Marc Minkowski, and Paul McCreesh, among others. Mr. Lemos is a recording artist with Dorian/Sono Luminus.



JOHN LENTI (Lute and Theorbo, Wayward Sisters) performs on theorbo, lute, archlute, and Baroque guitar, and his playing has been described as "a joy to behold" (*The Seattle Times*) and praised for its "nuanced beauty and character" (*Gramophone*). He regularly deploys his "uncommonly big sound" (*Third Coast Digest*) in concert, over the air, and on record to considerable acclaim as a soloist and chamber musician with groups like

Seattle Baroque, Portland Baroque Orchestra, American Bach Soloists, Bach Collegium San Diego, Magnificat, Mercury Baroque, the New World Symphony, and Seraphic Fire, among many others. His recording credits include albums with Portland Baroque Orchestra and Seattle Baroque, Division with Ostraka, and forthcoming releases with Musica Pacifica. He studied lute with Nigel North, Jacob Heringman, and Elizabeth Kenny, and he is a graduate of the North Carolina School of the Arts and Indiana University. Additional musical help and inspiration have come from Ricardo Cobo, Ronn McFarlane, and Walter Gray.

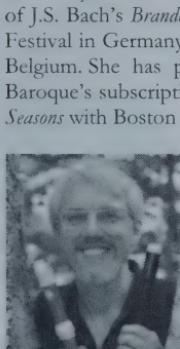


KAREN MARIE MARMER (Violin and Co-Director, REBEL) studied violin with Israel Chorberg and Ruth Waterman at Queens College and with Syoko Aki at Yale. She studied Baroque violin with Jaap Schroeder at Yale, Marilyn MacDonald at the Baroque Performance Institute at Oberlin, and with Lucy van Dael at the Royal Conservatory in The Hague. Her playing has been praised as "subtle and supple" (*The Plain Dealer*, Cleveland) and as possessing "great temperament and color" (*St. Paul Pioneer Press*). Her international career has included collaborations with Capriccio Stravagante (Paris), the Nederlandse Bachvereniging (The Netherlands), the Smithsonian Chamber Orchestra

(Washington, D.C.), and the American Bach Soloists in San Francisco. She has served as a principal player of the New York Collegium, American Classical Orchestra and the Grande Bande in New York, as well as the Stuttgart Baroque Orchestra for which she served as co-concertmaster from 1991–96.



Born in Saskatchewan, CHRISTINA DAY MARTINSON (Principal Second Violin, Handel and Haydn) has twice been a National Finalist and prize-winner in the Canadian Music Competition. She has performed as soloist with Boston Baroque, Tempesta di Mare, UNICAMP Symphony Orchestra and the Philharmonisch Orkest Mozart in Amsterdam. She is the recipient of the Netherland-America Foundation Grant and Frank Huntington Beebe Award. Ms. Martinson has been featured twice on WGBH radio's "Classics in the Morning" with Cathy Fuller, performing Heinrich Biber's *Mystery Sonatas* with Martin Pearlman on harpsichord. She has given chamber music recitals in Jordan Hall as well as a nationally televised chamber concert in Japan's Ishihara Hall. In 2008, Ms. Martinson performed all of J.S. Bach's *Brandenburg Concertos* with Joshua Rifkin's Bach Ensemble at the Turingen Bachwonen Festival in Germany and subsequently performed with the Bach Ensemble at the Leuven Festival in Belgium. She has performed Vivaldi's *Four Seasons* and Bach's *Concerto in E Major* on Boston Baroque's subscription series and at the Pablo Casals Festival in Puerto Rico. She recorded *The Four Seasons* with Boston Baroque in 2009.



Matthias Maute (Recorder and Traverso, REBEL) has achieved international renown as one of the finest players of recorder and baroque flute of his generation. He won first prize in the soloist category at the Early Music Competition in Bruges, Belgium, in 1990. In 2003, he performed at the Boston Early Music Festival with REBEL and returned in 2005 returned to enthusiastic critical acclaim as the festival's featured recorder soloist with the BEMF orchestra. In 2008, he made his Lincoln Center début with the Chamber Music Society of Lincoln Center. He has also performed at the Ottawa Chamber Music Festival, Festival International du Domaine Forget, and the Elora Festival, among others. He is a professor at McGill University and at Université de Montréal.



OWEN MCINTOSH (Tenor, CEM Ensemble) is a master's recipient from the New England Conservatory. He has been heralded by critics as "stylistically impeccable," singing "with vocal energy and rhythmic bite," possessing a "strong yet sweet tenor voice" that produces the "clearest lines and most nuanced performances." His most recent performances include the title role in the Helios Early Opera production of *David et Jonathas* by Charpentier, Bach's *B Minor Mass* with Tucson Chamber Artists, the Evangelist in Telemann's *Passion of St. Luke and St. John*, Coprimario soloist in Opera Boston's production of *The Nose*, and a Jordan Hall performance of Benjamin Britten's *Serenade for Tenor and Horn*. Mr. McIntosh is also a member of various national music ensembles including Blue Heron, Exsultemus, Emmanuel Music, Boston Baroque, Handel and Haydn Society, Harvard Baroque, Tucson Chamber Artists, and Seraphic Fire.



Praised for her "lushly evocative mezzo," CLARE McNAMARA (Alto, CEM Ensemble) is a Boston-based soloist and chamber musician with a fascination for early and new music. She is a core member of and early music specialist for Lorelei Ensemble, a virtuosic eight-woman group that performs both early repertoires and newly-commissioned works. This past season, she toured nationally with the eclectic early music ensemble The Broken Consort, of which she is Assistant Director and a founding member, and which will also be featured at Houston Early Music in its 2013–2014 season. She is also currently involved in recording as the title character in a work in progress (opera/ballet) by New York-based composer Michelle diBucci based on the life of the Jewish artist Charlotte Salomon. Other engagements include working with the Atlanta-based Skylark Ensemble, performing as the alto soloist this past Christmas with The Boston Cecilia, and appearing as Antippo in Telemann's opera *Der geduldige Socrates* (Amherst Early Music). She holds a B.A. in Music from Princeton University and an M.M. in Early Music from the Longy School of Music of Bard College.



Tenor SCOTT MELLO (Prince/Envious Counselor, *The Play of Daniel*) has appeared in the title role in Handel's *Samson* with conductor Nicholas McGegan, Bach's *Mass in B Minor* with Juilliard415 under the baton of Masaaki Suzuki, Handel's *Messiah* with Handel Choir of Baltimore and Bach Collegium San Diego, and *The Play of Daniel* at the Metropolitan Museum of Art. Recent seasons included solo performances with Apollo's Fire, American Bach Soloists, the Mark Morris Dance Group, Bach Sinfonia, American Opera Theater, and ensemble performances with Conspirare, Santa Fe Desert Chorale, Oregon Bach Festival and TENET. Mr. Mello holds degrees from Oberlin Conservatory and New York University and is currently pursuing Artist Diploma studies under the tutelage of renowned American tenor James Taylor in the program of early music, oratorio, and chamber ensemble at the Yale University Institute of Sacred Music and School of Music.



Well-known to international opera and early music audiences as a countertenor for four decades, DREW MINTER (Production Concept, *The Play of Daniel*) now teaches voice, opera, and chamber choir at Vassar College. With over 60 recordings, he sang leading roles in opera companies such as Brussels, Santa Fe, Wolf Trap, Washington, and others, and with symphonies such as Philadelphia, San Francisco, and St. Paul Chamber. He began his directing career fifteen years ago; he was director of opera for Boston Midsummer Opera and at Göttingen Handel Festival for a number of years. Other directing credits have included The Orchestra of St. Luke's, Lake George Opera, Opéra de Marseilles and numerous university productions.



DAPHNA MOR (Recorder and Shawm, *The Play of Daniel*) has performed as a soloist with The New York Collegium, Early Music New York, and Piffaro; as an ensemble player, she has performed with the New York Philharmonic and New York City Opera. Ms. Mor was awarded First Prize in the Settimane Musicali di Lugano Solo Competition and the Boston Conservatory Concerto Competition. She is a musician-in-residence at B'nai Jeshurun Synagogue in New York City and is an active musician in the world music scene, performing in festivals

and on stages around the world including New York's "Summer Stage" and Munich's Gasteig. She can be heard on Sting's recent album *If On A Winter's Night*. www.daphnamor.com



John Moran (Violoncello, REBEL), a native of the Washington, D.C. area, appears regularly as soloist and chamber musician on Baroque cello and viola da gamba. He studied at Oberlin Conservatory and the Schola Cantorum (Basel, Switzerland). After a decade in Europe, where he appeared regularly with groups such as The Consort of Musicke and Les Musiciens du Louvre, he returned to America, where he has played with the Violins of Lafayette, the New York Collegium, and the Boston Early Music Festival, among others. He is artistic director of the Washington, D.C.-based period instrument orchestra Modern Musick and is on the faculty of the Peabody Conservatory in Baltimore. Recording credits include Dorian, Bridge Records, Virgin Classics, Deutsche Grammophon, ERATO, ATMA Classique, Hänsler Classic, Deutsche Harmonia Mundi and Musica Oscura. Also a musicologist, Dr. Moran is writing a historical monograph on the cello for Yale University Press.



PATRICIA ANN NEELY (Executive Director, CEMF) has had an extensive and varied career in music, arts administration, and development. She has held positions as Director of Concert Operations at Mannes College, Associate Director of Scheduling at Jazz at Lincoln Center, Director of Foundation Support for the Sphinx Organization, Senior Director of Programs at Harlem School of the Arts, and, most recently, Foundations and Corporations Coordinator for Jewish Child Care Association. She is also well known to early-music audiences and to workshop participants as an early-bowed string specialist (viola da gamba, viole, violone, Baroque bass,

performing with ensembles and orchestras such as the Smithsonian Chamber Orchestra, the Washington Bach Consort, Sequentia, Early Music New York, Glimmerglass Opera, New York City Opera, The New York Consort of Viols, and Sonnambula, to name a few. She has appeared at The Utrecht Festival – Oude Musiek Stichting; Berlin Bach Tage; Tage Alter Musik in Herne, Rastatt, and Regensburg; the Boston Early Music Festival; the Berkeley Music Festival; Music Before 1800; and the Connecticut Early Music Festival. She was a founding member of the viol consort Parthenia and is currently director of the seventeenth-century string band Abendmusik. Ms. Neely has recorded for Arabesque, Deutsche Harmonia Mundi, Erato, Lyricord, and Music Masters. She has taught at the Amherst Early Music Workshop and the Viola da Gamba Society Conclaves, and she has performed on numerous recordings. In addition, Ms. Neely is a member of the music faculty of The Brearley School, where she coaches recorder consorts, an early-music string ensemble, and teaches double bass. She holds degrees in music from Vassar and Historical Performance from Sarah Lawrence College.



AISSLINN NOSKY (Concertmaster, Handel and Haydn Society) has a reputation as one of the most dynamic and versatile violinists of her generation. She is in great demand internationally as a soloist, leader, and concertmaster. Recent collaborations include the Thunder Bay Symphony, the Lameque International Baroque Festival Orchestra, Arion Baroque Orchestra, the Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra. Ms. Nosky is also a member of I FURIOSI Baroque Ensemble. With the Eybler Quartet, she explores repertoire from the first century of string quartet literature on period instruments. The Eybler Quartet's latest recording of Haydn's Opus 33 string quartets was released to critical acclaim in 2012. Since 2005, Nosky has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this renowned ensemble.



SUSANNA OGATA (Violin, Handel and Haydn) enjoys a varied career in chamber music, orchestral playing, and recital performances specializing in period instrument practice. As a core member of the Bach Ensemble led by Joshua Rifkin, she has performed abroad in Germany and Belgium. Susanna is a founding member of the Coriolan String Quartet currently in its inaugural year. She has also performed with Ensemble Florilège, L'Académie, Boston Baroque, Sarasa, Foundling, Arcadia Players, Musicians of the Old Post Road, Genessee Early Music Society, and the Boston Early Music Festival Orchestra. Ms. Ogata has appeared as soloist with the Bach Ensemble, Foundling, Eastman Musica Nova Ensemble, Boston Virtuosi, and the Waterloo/Cedar Falls Symphony Orchestra. She has recorded for Nonesuch and Telarc. Ms. Ogata served on the violin faculty at the Longy School of Music.



ANDRÉ LAURENT O'NEIL (Viola da Gamba, CEM Ensemble) lives in Saratoga Springs, where he enjoys volunteering as a Master Gardener. He also plays cello and fortepiano, and he is also a composer. Mr. O'Neil has recently completed tours to Charleston, SC, and Belgrade, Serbia, with New Trinity Baroque, on whose Vivaldi Concertos CD he is a featured soloist. Since last September he has been performing regularly with Handel and Haydn Society in Boston's Symphony Hall. Mr. O'Neil graduated from Yale with honors and also from the Early Music and Historical Performance Program at the Royal Conservatory in The Hague, Netherlands. He was formerly principal cellist of the Eastern Connecticut Symphony Orchestra.



Soprano SARAH PILLOW (Queen/Habakkuk's Angel, *The Play of Daniel*) continues to build a unique career utilizing her equal expertise in jazz, classical, and early music. She is director of the period ensemble *Galileo's Daughters*, her crossover group *Nuove Musiche*, and a member of the vocal group *The Phoenix Quartet*. For *Galileo's Daughters*, she created a multimedia show, *Perpetual Motion*, with video by Marc Wagnon and narration by science writer Dava Sobel. Her latest recording, *Grae in Time²*, features sacred music for organ and voice with organist Jeffrey C. Johnson. Ms. Pillow also sings in the choir at Madison Avenue Presbyterian Church in New York City. More about Sarah can be found at sarahpillow.com and buckyballmusic.com.



Praised by *The New York Times* for her "radiant sweetness," MOLLY QUINN (Soprano, TENET) delights audiences with her thoughtful interpretations in a variety of styles. She has collaborated with many celebrated conductors and ensembles, including TENET, Andrew Parrott, Kent Tritle, Clarion Music Society and Seraphic Fire. Ms. Quinn has been featured as part of the Ecstatic Music Festival at Merkin Hall and with the New York Summer Mahler Project's presentation of Mahler's Fourth Symphony. Ms. Quinn is a member of the Trinity Choir and can be heard throughout their concert season.

Upcoming engagements include the role of Second Woman in *Dido and Aeneas* with Seraphic Fire and TENET's Green Mountain Project. Ms. Quinn is a native of North Carolina and studied at Cincinnati College Conservatory of Music.



LISA RAUTENBERG (Violin, CEM Ensemble) performs as a soloist, chamber musician, and recording artist. She gave her New York City solo debut with Concert Royale at the Mostly Mozart Festival in Alice Tully Hall at Lincoln Center and her New York City recital debut in Merkin Hall playing virtuoso masters for the Baroque violin. Ms. Rautenberg can be heard on labels such as Champignon International, SONY Classical, Virgin Classics, MCA, Decca, Nonesuch, Telarc, and Deutsche Grammophon. She holds a degree in violin performance from Indiana University, where she was a student of Josef Gingold. She also studied early violin techniques with Marilyn McDonald.

New York-based REBEL (pronounced “Re-BEL”), hailed by *The New York Times* as “sophisticated and beguiling” and by *The Los Angeles Times* for their “astonishingly vital music-making,” has earned an impressive international reputation, enchanting audiences with its virtuosic, highly expressive, and provocative approach to Baroque and Classical repertoire. Named after the innovative French composer Jean-Féry Rebel (1666–1747), REBEL was originally formed in The Netherlands in 1991 and was awarded first prize in the Fifth International Competition for Ensembles in Early Music, Utrecht (now the Van Wassenaer Competition) the same year. The ensemble has since performed at many European venues such as the Holland Festival Oude Muziek, Tage Alter Musik Berlin, La Chapelle Royale (Versailles), Tage Alter Musik Regensburg, and the Händel Festspiele. In the U.S., REBEL has performed at distinguished venues such as Friends of Music Kansas City, the Library of Congress, Caramoor, Chautauqua Institution, the Shrine to Music Museum, the Isabella Stewart Gardner Museum, the Cleveland Museum of Art, the Boston Early Music Festival, the Berkeley Festival and Exhibition, and Music Before 1800. REBEL has been regularly featured on NPR’s Performance Today and MPR’s St. Paul Sunday Morning. The group has recorded for Deutsche Harmonia Mundi, Dorian, ATMA Classique, Hänssler Classic, Bridge Records, Naxos, and Sono Luminus/Dorian.



An artist of great diversity, KRISTA BUCKLAND REISNER (Violin, Handel and Haydn) has toured across her native Canada as a recitalist, performed concertos in cities ranging from New York City to St. John’s, Newfoundland, toured internationally throughout the world, and created multi-media works for herself involving dance and movement. An early music lover, Krista has performed with Canada’s Aradia and Boston Baroque. Her involvement in new music includes winning the Eckhardt Grammaté Competition for New Music, serving as Principal Second Violin of Boston Modern Orchestra Project, premiering concertos written for her by Canadian composers and developing countless collaborative relationships with living U.S. composers. As a chamber musician, Krista was the founder/first violinist of the string quartet QX, is lead violinist of the Worcester Chamber Music Society and Alea III, and is a frequent player with Boston Musica Viva. Currently, Krista is an MBA candidate at Babson College.



Musicologist and conductor ERIC RICE (Artistic Director, CEMF) is a specialist in the history and performance of music composed before 1750. He is Associate Professor of Music History and Associate Department Head for Graduate Studies at the University of Connecticut in Storrs, where he also serves as a member of the Medieval Studies faculty. He demonstrates the relationship between scholarship and performance as director of the University of Connecticut Collegium Musicum. In his scholarship, Rice focuses primarily on medieval and Renaissance music of the Western liturgy and its relationship to architecture, politics, and secular music. He has presented his research at national and international conferences in musicology and medieval studies, and his publications have appeared in prominent journals in those fields. He is the author of *Music and Ritual at Charlemagne’s Marienkirche in Aachen* (Merseburger Verlag, 2009) and co-editor of *Young Choristers, 650–1700* (Boydell & Brewer, 2008). As Artistic Director of the Connecticut Early Music Festival, he serves as both a curator and a performer, selecting regionally and internationally known ensembles to perform and conducting concerts by the Connecticut Early Music Ensemble. As music director and tenor in the Boston-based period vocal ensemble Exsultemus from 2003 to 2009, he developed several concert programs involving liturgical reconstructions based on his research, and the ensemble performed these to great acclaim in the U.S., Belgium, and Germany. Exsultemus’s premiere CD, *O rex orbis – Officium in festo sancti Karoli*, is a reconstruction of Vespers and Compline services for the Feast of Saint Charlemagne and was just released on the Musique en Wallonie label. Rice founded Ensemble Origo in 2011 to continue performing music related to his research in Connecticut.

SASHA K. RICHTER (Costume Design, *The Play of Daniel*) works as a Costume Designer, Milliner, and Installation Artist in New York City. She received her BFA in Costume Design from Boston University. Her previous work includes *La Bohème* at the Huntington Theatre Company, *The Maids* at Fourth Street Theatre, as well as *Alcina* with the Boston Opera Collaborative. Sasha is also co-

founder of Tin Can Phone Inc., a collaborative installation group. She is approaching her fourth season as the Milliner on HBO's *Boardwalk Empire*.



MARK RIMPLE (Lute and Psaltery, *The Play of Daniel*) is a founding member of Trefoil and a frequent guest of The Newberry Consort and The Folger Consort. He has recorded with Trefoil, the Newberry Consort, Cygnus Ensemble, and Network for New Music. Mark's own compositions have been performed by ChoralArts Philadelphia, The League of Composers Chamber Players, Parnassus, Networks for New Music, Choral Arts Philadelphia, Piffaro, and Mélomanie. He is Professor of Music Theory and Composition at West Chester University of PA.



Tenor JAMES RUFF (Daniel, *The Play of Daniel*) has sung Daniel in *The Play of Daniel* in New York, on many tours in the U.S., and at the Spoleto Festival, Italy. He has sung with many fine early music groups in Boston and New York, as well as the Glimmerglass, St. Louis, and New York City Opera companies. He teaches voice at Vassar College and since 2006 has been championing early Scottish Gaelic music, both as singer and wire-strung harper. He studies wire-harp with Siobhán Armstrong in Ireland and has studied Scottish Gaelic song in Scotland with Mary Ann Kennedy, Christine Primrose, and Kenna Campbell.



JÖRG-MICHAEL SCHWARZ (Violin and Co-Director, REBEL), a prize-winning player, studied violin with Max Rostal and Berta Volmer in Cologne, Germany, and with Dorothy DeLay and Jens Ellerman at the Juilliard School. As soloist, he has appeared with the Scottish Chamber Symphony under Yehudi Menuhin and the Berne Symphony Orchestra, among others. He has performed and recorded with Marie Leonhardt, Jaap Schroeder, Albert Fuller, Reinhard Goebel, the English Baroque Soloists, and Musica Antiqua Köln, and many more. He has also served as concertmaster of the CEMF Orchestra (1990–92), the Barockorchester Stuttgart (1992–96), and the New York Collegium. He has played under the batons of Gustav Leonhardt, Frans Brüggen, Ton Koopman, Philippe Herreweghe, John Eliot Gardiner, and Roger Norrington. Mr. Schwarz has been a featured performer at early music festivals throughout the world. With REBEL he records for Deutsche Harmonia Mundi, Hänsler Classic, Naxos, ATMA, Dorian Recordings, Bridge Records, and Dorian/Sono Luminus.



DONGSOK SHIN (Harpsichord, REBEL) is much in demand as a soloist and continuo player and has appeared with the American Classical Orchestra, ARTEK, Concert Royal, Early Music New York, Carmel Bach Festival, Mark Morris Dance Group, the New York Philharmonic, the Orchestra of St. Luke's, and Orpheus Chamber Orchestra. He has recorded for ATMA Classique, Bridge Records, Dorian/Sono Luminus, Hänsler Classic, Helicon, Lyricord, and Newport Classic. He was a founding member of the Mannes Camerata, receiving critical acclaim as music director for its productions of early Baroque operas. He is the harpsichord technician for the Metropolitan Opera and tuner of the antique keyboards at the Metropolitan Museum. He is also known as a recording engineer, producer, and editor of numerous early music recordings. He is married to early keyboard player and ARTEK director Gwendolyn Toth, and they are the proud parents of three children.



ANNA STEINHOFF (Violoncello, Wayward Sisters) has been described by critics as "soulful" and "the rhythmic heart of the ensemble." Originally from Ann Arbor, Michigan, she now makes her home in Chicago, performing in ensembles across the Midwest. In addition to the modern cello, Anna specializes in early instruments such as the Baroque cello and viola da gamba. She is principal cello of Chicago's period instrument orchestra, Baroque Band, and has performed with ensembles such as the Haymarket Opera Company, Newberry Consort, Callipygian Players, Music of the Baroque, Chicago Opera

Theater, Madison Bach Musicians, and Second City Musick. She received degrees from the Oberlin Conservatory and Northwestern University, where her principal teachers were Peter Rejto and Hans Jensen.



PETER STEWART (*Magus/Soldier/Lion, The Play of Daniel*) has sung at The Cloisters for many years with Pomerium and the Waverly Consort, and has performed with New York Collegium, the Philharmonia Baroque Orchestra, and Orpheus Chamber Orchestra. He tours regularly as featured soloist and keyboardist with the Philip Glass Ensemble. He recorded the baritone song repertoire of Lee Hoiby with the composer at the piano and has presented many premieres of other composers, including Sir John Tavener, Hans Werner Henze, Eve Beglarian, Meredith Monk, and Missy Mazzoli. He has sung with the Calgary Philharmonic, Mark Morris Dance Company, and Virginia Opera. He teaches voice at Montclair State University.



JENNY STIRLING (Viola, Handel and Haydn Society) was born in London and grew up with her two brothers in a house full of pianists and vocal students singing, practicing and performing. Stirling attended the Guildhall School of Music in London as a student of David Takeno. She is a member of the SARASA Chamber Ensemble, a member of the Handel and Haydn String Trio, and principal violist of the New England String Ensemble. She has performed often as a chamber musician for Boston's WGBH radio station. International tours and performances have led her to the stages of many of Europe's finest concert halls. A passionate teacher and chamber music coach, Stirling maintains a large private studio of violin and viola students and is on the faculty at the New England Conservatory Preparatory School and at Concord Academy. She serves on the board of ACMP – The Chamber Music Network, an organization dedicated to worldwide study and pursuit of chamber music activities by people of all ages and abilities.

TENET is one of New York's preeminent vocal ensembles. Under artistic director Jolle Greenleaf, the ensemble is winning acclaim for its innovative programming, virtuosic singing and command of repertoire that spans the Middle Ages to the present. TENET debuted at the Metropolitan Museum of Art in 2012 in a program celebrating their Italian Portrait exhibition. TENET's 2012–2013 offerings have included multiple performances of music from Claudio Monteverdi's *Madrigals of Love and War*, Starry Night: TENET Christmas, Green Mountain Project's *Vespers of 1610*, and a series of TENEbrae concerts for Lent. In addition to their extensive concert offerings for 2013–2014, TENET will appear at Carnegie's Zankel Hall in a performance of Avo Pärt's *Passio* in April of 2014. www.TENETnyc.com.



CHRISTOPHER PRESTON THOMPSON (Prince/Envious Counselor, *The Play of Daniel*) enjoys performing early and contemporary music, playing medieval harp, and acting. Credits include performances with GEMS, New York Virtuoso Singers, Toby Twining Music, Encompass New Opera Theatre, Marble Collegiate Sanctuary Choir, Bronx Opera, Crested Butte Music Festival, Great River Shakespeare Festival, Riverside Theatre, Bard Summerscape Festival, Pro Arte Singers, Musical Chairs Chamber Ensemble, The Good Pennyworths, and his medieval ensemble, Concordian Dawn. Upcoming: "Madwoman" in Britten's *Curlew River* at the Church of the Transfiguration and a solo concert at the American Church in Paris.



ANNE TIMBERLAKE (Recorders, Wayward Sisters) has appeared across the United States performing repertoire from Bach to twenty-first-century premieres to Celtic tunes. She holds degrees in recorder performance from Oberlin Conservatory, where she studied with Alison Melville, and Indiana University, where she studied with Eva Legene and won the 2007 Early Music Institute Concerto Competition. Critics have praised her "fine technique and stylishness," "unexpectedly rich lyricism" (Letter V), and "dazzling playing" (Chicago Classical Review). She has received awards from the American Recorder Society, the National Foundation for the Advancement of the Arts, and a Fulbright to study recorder performance in Belgium. Anne enjoys teaching as well as playing. In addition to

maintaining a private studio, she has been a coach at Indiana University's Pre-College Recorder Program, the Virginia Baroque Performance Institute, Mountain Collegium, Catacoustic Consort's community recorder program, and for numerous ARS chapters.



AMARANTA VIERA (Satrap, *The Play of Daniel*) has performed as a soloist with Piffaro, on the Great Music in a Great Space series at the Cathedral of St. John the Divine, as a Satrap in the 2008 revival of *The Play of Daniel*, and in recital in the United States and Europe. Her ensemble singing credits include the Grammy-nominated Voices of Ascension, Musica Sacra, the Mostly Mozart Festival, and the New York Philharmonic. Amaranta teaches singing at Highbridge Voices, a music program for underprivileged children in Bronx, NY.



Born in Bombay, India, SORAB WADIA (Prince/Envious Counselor, *The Play of Daniel*) has performed internationally as an actor and singer in an eclectic mélange of projects ranging from *The Play of Daniel* to the notorious *Jihad! The Musical* on London's West End. Tours: *Oklahoma!* (Broadway), *Kite Runner* (one-man play), *Hansel & Gretel* (Opera Omaha). Off-Broadway: *Nymph Errant, Big Shoot*. TV: *Law & Order: SVU, 30 Rock, Chapelle's Show*. Film: *Suburban Girl, Hiding Diya*. Opera: *Contes d'Hoffmann, Lakmé, Ariadne auf Naxos* (Israel), and *Nozze di Figaro* (Italy), among many others.



EMILY WALHOUT (Viola da Gamba, TENET) grew up playing the cello and piano, but it was not until college that she discovered her love for Baroque bass lines. At Oberlin Conservatory she took up Baroque cello and viola da gamba, thus launching an active career in early music. She was a founding member of La Luna, an ensemble of two violins and continuo devoted to music of the seventeenth century, and from 1987 through 2004, she was a member of the King's Noyse. She has played viola da gamba, or lirone, or principal violoncello for the Boston Early Music Festival, Emmanuel Music, the Handel and Haydn Society, Seattle Baroque, Portland Baroque, New York Collegium, Trinity Consort (Portland, Oregon), Les Violons du Roy, Les Borrades (Montreal), and the Montreal Baroque Festival. Current chamber ensembles include the Carthage Consort of Viols and Les Délices. She has toured as a chamber musician throughout North America and Europe and has recorded extensively with the Boston Camerata, La Luna, and The King's Noyse. Her playing has been described as "soulful and expressive" by *The New York Times*.



Bass-baritone PETER WALKER (Belshazzar/Habakuk, *The Play of Daniel*) recently completed an M.Mus. in Opera at McGill University, studying with Sanford Sylvan. He previously completed a B.A. in Music with a minor in Medieval Studies at Vassar College, where he studied with Drew Minter. This past season he sang Pimpinone in Telemann's *Pimpinone* with Helios Opera, Leporello in *Don Giovanni* and Seneca in *L'incoronazione di Poppea*, both with Opera McGill, in addition to performing and recording in the fall of 2011 with Blue Heron Renaissance Choir. This fall he joined the choir of St. Luke in the Fields, and continues to appear regularly with Boston-based medieval ensemble The Broken Consort as a singer, bagpiper, and percussionist.



IAN WATSON (Director and Harpsichord, Handel and Haydn) has appeared as soloist or conductor with the London Symphony, London Philharmonic and Royal Philharmonic Orchestras; the Scottish, English, Polish, Irish, and Stuttgart Chamber Orchestras; and the Bremen Philharmonic, the Rhein-Main Symphony Orchestra, the Academy of St. Martin in the Fields, the Handel and Haydn Society, the English Baroque Soloists, and The Sixteen. He has also been featured on more than 200 recordings and film soundtracks. His many prestigious conducting engagements include Monteverdi's *Vespers*

at St. James's Palace in the presence of Her Majesty the Queen, Bach's *Mass in B Minor* at the Rheingau Festival with the Academy of St. Martin in the Fields Orchestra and Chorus, the opening concerts of the newly renovated Châtelet Theater in Paris with the Scottish Chamber Orchestra, and tours with Nigel Kennedy and the English Chamber Orchestra performing Bruch and Mozart concerti. He was invited to be the assistant conductor, organ and harpsichord soloist, and continuo player for Sir John Eliot Gardiner's Bach Cantata Pilgrimage, performing all Bach's Cantatas on the correct liturgical day in places where Bach lived and worked. An important part of Watson's work is devoted to Arcadia Players period-instrument ensemble, for which he serves as Artistic Director. Arcadia has a wide-ranging repertoire from viol consort to its recent exploration of all nine Beethoven Symphonies. Recent triumphs have included fully-staged performances of Handel's *Serse* featured in *The New York Times* and compared favorably with the legendary production by New York City Opera in the 1990s. Watson has a distinguished career as both a solo and collaborative pianist. He is in demand as a chamber music partner, and has appeared in recital with Nigel Kennedy, Iona Brown, Julian Lloyd Webber, QX Boston and the Academy of St. Martin in the Fields Chamber Ensemble, among many others. He is featured as a pianist on a number of films and recordings, including an award-winning CD with Renee Fleming. As soloist, he has played and directed piano concerti with, notably, the English Chamber Orchestra, City of London Sinfonia, and London Mozart Players, as well as orchestras in Europe and Scandinavia.

WAYWARD SISTERS is Beth Wenstrom (Baroque Violin), Anne Timberlake (Recorders), Anna Steinhoff (Baroque Violoncello), and John Lenti (Theorbo and Guitar). In 2011, Wayward Sisters won the Early Music America/Naxos recording competition and recorded its debut CD with Naxos during the 2011–2012 season. Critics have praised the group's "imaginative program and alert, stylish performances," as well as its "polished and spirited playing and well-balanced ensemble" (*Chicago Classical Review*). Since debuting in 2009, Wayward Sisters has excited and inspired audiences across the United States, including appearing as Emerging Artists on the Newberry Consort's 2010–2011 concert season. The ensemble's members have studied historical performance at Oberlin Conservatory, Indiana University, and The Juilliard School. The name "Wayward Sisters" refers not only to Henry Purcell's vivid conjuring of Shakespeare's witches in *Dido and Aeneas*, but to the members' scattered lives and continuing commitment to making music together.



BETH WENSTROM (Violin, Wayward Sisters) has turned out performances that have been described by *The New Yorker* as "elegant and sensual, stylishly wild." As concertmaster she has performed under the direction of William Christie in *Les rencontres musicales en vendée* in Thiré, France, and has performed as violin soloist and concertmaster for Christopher Hogwood in Juilliard415 and as co-concertmaster of New York Baroque Incorporated. She can be heard performing in such ensembles as Sarasa Chamber Music Ensemble, Apollo's Fire, Trinity Wall Street Baroque Orchestra, Brandywine Baroque, and Early Music New York. Born, raised and musically trained in Fairbanks, Alaska, she then earned a BM from Oberlin Conservatory, an M.M. from New England Conservatory, a D.M.A. from Stony Brook, and a Graduate Diploma from The Juilliard School in the inaugural class of the historical performance division. Her principal teachers have included Marilyn McDonald, Lucy Chapman, Pamela Frank, Soovin Kim, Cynthia Roberts and Monica Huggett.



Praised by critics for "livewire intensity" and for both "delightfully effective" and "memorably demonic" playing, violinist KATHERINE WINTERSTEIN (Violin, Handel and Haydn) enjoys a wide range of musical endeavors as a chamber musician, orchestral musician, soloist, and teacher. She holds a Bachelor of Music from the Eastman School and received her Master's from Boston University's School for the Arts. Ms. Winterstein has performed on numerous series, such as Washington's Embassy Series and the McIntire Chamber Music Series at the University of Virginia. She is a member of the Hartt String Quartet and the Mount Auburn String Quartet, and she appears regularly with the Craftsbury Chamber Players, Boston-

based Chameleon Arts Ensemble, and the Aurea Ensemble. She has appeared as soloist with several orchestras including the Wintergreen Festival Orchestra, the Champlain Philharmonic, and the Boston Virtuosi. Ms. Winterstein is the concertmaster of the Vermont Symphony and the assistant concertmaster of the Portland Symphony. She performs regularly with the Handel and Haydn Society, Boston Baroque, and the Boston Modern Orchestra Project. She serves on the performance faculty of Middlebury College and joined the faculty of the Hartt School of Music in September of 2011.



MARCIA YOUNG (Harp, *The Play of Daniel*) is a member of Trefoil, Duo Marchand, My Lord Chamberlain's Consort, and the duo Morrongiello & Young. She has appeared in concert at the Metropolitan Museum of Art, The Cloisters, the Yale Center for British Art, the Yale Collection of Musical Instruments, Amherst, Connecticut, and Washington Early Music Festivals, and in collaboration with Piffaro, Parthenia, and the Newberry, Bacheler, and Folger Consorts. She is Director of Performance Studies for the Department of Music at Stern College, Yeshiva University.

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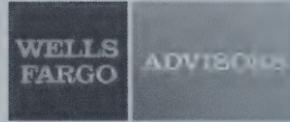
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Index of Advertisers

A. K. Dasher	12
Amherst Early Music Festival	21
Andros, Floyd & Miller, P. C.	17
Antonio Hair Design.....	52
Boston Early Music Festival.....	51
Cardiovascular Institute of New England	49
Cask 'n Keg.....	16
Clad in	18
Clark Group.....	24
Community Music School	12
Con Brio	56
Daniella Duke, M. D.	52
The Day	9
Dodson Boatyard	1
Dog Watch Café.....	Inside Front Cover
Doherty, Beals & Banks, P. C.	4
East Coast Yacht Sales	8
Elizabeth's Hair Studio	8
Essex Meadows.....	20
Final Woodworks	9
Fun	16
G. Randall.....	Back Cover
Milford Podiatry Associates & New Haven Foot Surgeons	17
Mystic Nail & Spa.....	12
Olde Mistick Village.....	2
Orchard Street Inn	32
Quality Printers.....	30
Quox Corporation	49
Realty 3	31
Salt Marsh Opera	22
Saltwater Farms Vineyard	Inside Back Cover
Seaboard Properties	12
Shoreline Web News LLC	32
The Source	31
Stewart's Music.....	32
Stonington Yacht Club	14
Thames Barber Shop	16
Tucci Design	22
Waller, Smith, Palmer P.C.	24
Water Street Café	22
Wells Fargo Advisors	50
Zuckermann Harpsichords	6





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